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THE DECORATOR AND FURNISHER.

ing of color with color, as they could be of great assistance to the purchaser; but in many instances the first thing they do when a lady inquires at the counter to look at a fabric for a dress, is to show the fashionable colors, and insist that they are "the thing," when they will not suit the complexion of the buyer.

If the lady is a fair blonde, she can wear very delicate green, light blue, straw color, stone or cold gray; but she should not wear dark green, purple, yellow or red. For a fair complexion and a delicate white skin, light green is the most favorable; and becoming colors to associate with it are red, orange. Green and gold form a rich harmony; also scarlet and green. On no account must green be coupled with lilac, as it forms a positive discord.

For a pale brunette, claret, dark russet and crimson, black or brown, dark blue and green. For the florid brunette, yellow, gold color, purple, red, scarlet and bright crimson and black. If in the complexion there is a trace of sallowness, medium tones harmonize almost all the shades of dark brown. Dark blue, green or violet may be used, but not with complexions having the slightest tones of yellow.

Beauty is often diminished by an improper selection and arrangement of the tones of the dress, while an increase of the natural charms may always be secured by the artistic application and grouping of harmonizing tints. A suitable shade can always be had for either a fair, ruddy, pale or florid complexion.

Both the appreciation of color and power of expressing it are doubtless attainable by education, and under proper direction the laws relating to harmony of color may be readily understood and practiced by sales-people. Imperfect vision will take red for blue, but the eye by proper training might be improved in the power of distinguishing colors; and it is important to those desirous of studying or selling colored dress fabrics to ascertain their exact amount of power in this respect.

Red is the most difficult to distinguish, followed by green and white. By experimenting it is proven that individuals possess very different degrees of distinguishing colors, not only minute shades of the same, but also the colors most strikingly opposed to each other, this imperfection in the visual organs being called color blindness.

Many colors lose much of their brilliancy by gas-light; therefore they are not desirable to purchase for evening costumes. Of this class are purple, lilac, dark blue and green. Violet is entirely unsuited for evening dress, and should be most avoided of all colors in any dress, as it makes the skin appear yellow, sickly, and gives a disagreeable effect in general.

Every color has its perfect harmony, either self harmony or harmony by contrast. Self harmony is two distinct tones of one color, such as light or very dark blue. It is objectionable to associate together different hues of one color, as yellow and green, blue and green, orange and brown, or purple and brown.

A great many dressmakers are also in fault in making up fabrics in not studying the form with the complexion of their patrons; instead of improving their appearance, they often make burlesques of them, as to be out of harmony is a jar on the feelings and an annoyance to the sensitive eye. The effect of the garment may be perfection to the form, but the blending of the colors and trimming of the garment are very often out of harmony. Harmony expresses the arrangement of colors varying in their proportion and degrees of purity in such positions that the result is agreeable to the eye.

There could be volumes written on this subject, but if those who wish to study and improve in color will observe while in company, public places of amusement or any large gatherings of finely dressed people, their eye would soon become educated to what are the most desirable tints and combinations for the different complexions.

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THE DECORATION OF THE FRITZ MEMORIAL CHURCH, BETHLEHEM, PA.



THE Fritz Memorial Church is a new sacred edifice, which has been presented to the Methodist Episcopal Church in Bethlehem by Mr. John Fritz, a distinguished resident of that city. The entire cost of the building, including the cost of furnishing and decorating same, has been generously defrayed by Mr. Fritz, who is the principal manager of the Bethlehem Iron Works. The building is in the Roman Gothic style, with a square belfry tower

rising above the church, and having a seating capacity for 1,000 people. There are also several class rooms, with the pastor's parlor, which are part of the church building itself, and all are finely trimmed with polished oak.

The decoration of the church, including the stained glass work, illustrations of which are given on the following page, was entrusted to Mr. J. F. Douthitt of 286 Fifth ave., New York City, the well-known decorator. The walls are in a pinkish tan body color, decorated with a tapestry effect in the Gothic style in pale olive, which harmonizes with the opalescent glass windows. The windows are surrounded with a Gothic border in colors contrasting with the walls. There is also a wide Gothic border surrounding the chancel window which is finely designed and colored. The ceiling is architecturally divided into three sections; the slanting sections on the sides of the central one are decorated in bold Gothic panels each panel being filled with frescoed palms, lilies and sheaves of wheat. The central section is frescoed with sky effects, introducing branches of lilies, doves bearing olive branches, and a pictorial golden cross, with rays of light radiating therefrom. There are also three angelic figures flying towards the cross, each 7½ feet in height, robed in colors of amber, blue and ecru. The scene is extremely imaginative, as well as appropriate, and recalls a similar conception by Doré.

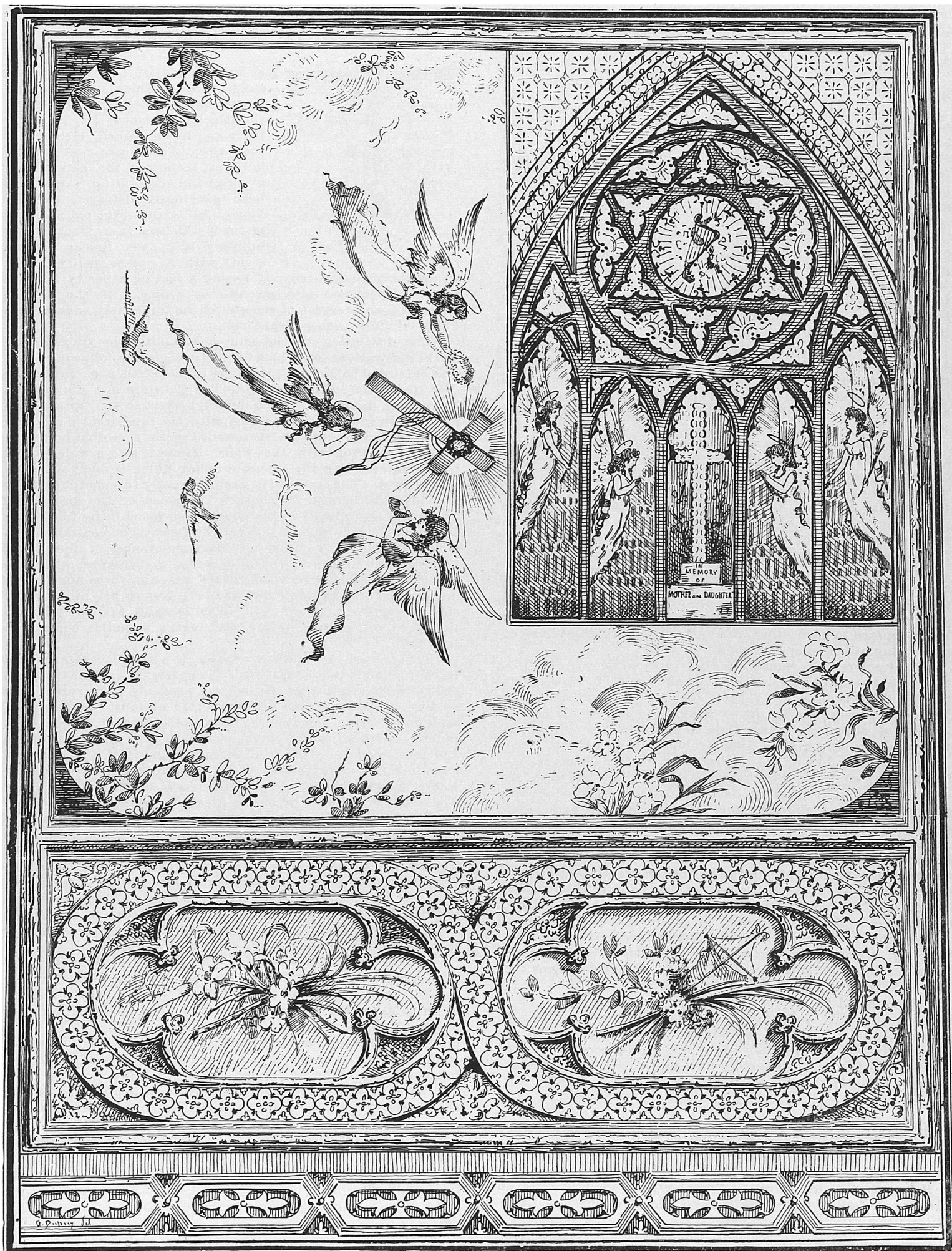
The chancel, or Eastern window, is a magnificent memorial Gothic design in stained glass, selected by Mrs. Fritz. The theme, as shown in the illustration, is that of a heavenly harp, surrounded by Easter lilies and roses, and supported by four life-size angels, each figure being wondrously beautiful. Rays of amber light radiate from the uplifted harp, as well as from the heads of the angels themselves. The head of each angel is of a golden tint, and their robes are white, on a background of celestial blue. There is also a white cross, with an aureole of lambent flame. The whole window is a poetic dream—a celestial vista, which, when illuminated by the Eastern sun sparkles and glows with the beauty of art. This window is the gift of Mrs. John Fritz in memory of an only daughter, who died in early youth, the window itself being designed and executed by Mr. J. F. Douthitt. The other windows of the church are also Gothic in form, and harmonize in color with the chancel window. They are illuminated with scriptural monograms and emblems in the Gothic style. The carpet and chandelier were selected by the decorator to harmonize with the scheme of decoration adopted.

It goes without saying that the people of Bethlehem are very proud of this new church, and have a very high appreciation of the disinterested generosity of Mr. John Fritz and his noble wife, for the splendid gift they have conferred on their fellow citizens.

Mr. John Fritz has expressed his opinion of the decorative work done in the above church in a letter to the editor of this journal in the following terms:

"It affords me very great pleasure to bear my testimony to the excellent work done on the Fritz Memorial Church of this place by Mr. J. F. Douthitt, 286 Fifth avenue, New York. The highest type of decorative art is displayed in the exquisite design and finish of the Memorial window and in the mural decorations throughout, and one that Mr. Douthitt can well feel proud of."

JAPANESE double silk paper lanterns are pretty. They are made of two lanterns, one inside the other, the inside one being seen through the outer one, which is made of gauze, decorated in delicate colors, with designs of birds, flowers and grasses.



DECORATION OF THE FRITZ MEMORIAL CHURCH, BETHLEHEM, PA. BY J. F. DOUTHITT & CO., 286 FIFTH AVE., NEW YORK.